CATALOGUE

OF THE

CHOICE AND VALUABLE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

THE REV. H. WELLESLEY, D.D.

PRINCIPAL OF NEW INN HALL, OXFORD.

PART THE THIRD,

CONSISTING OF A SPLENDID SERIES OF

Etchings by the Great Italian Masters,

BAROCCIO, BRIZIO, PARMIGIANO, MELDOLLA, GUIDO,
THE CARRACCI, &c.

NEARLY ALL THE WORKS OF BISCAINO & SPAGNOLETTO

IN THE FINEST STATE;

The Works of the Fontainebleau School,

AND A VARIETY OF

UNDESCRIBED & RARE SPECIMENS

SELECTED FROM THE

SYKES, FORD, WILSON AND OTHER CABINETS.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, No. 13 (late 3) WELLINGTON STREET, STRAND, W.C.

On TUESDAY, the 9th day of JULY, 1861,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. Davy and Sons, Printers, 137 Long Acre.

22

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d., and so on in proportion.

III. The Purchasers to give in their names and places of abode; and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

THE THIRD PORTION

OF THE

CHOICE AND VALUABLE

COLLECTION OF ENGRAVINGS

OF

The Early Italian School,

FORMED BY THE

REV. H. WELLESLEY, D.D.,

PRINCIPAL OF NEW INN HALL, OXFORD.

ITALIAN SCHOOL.

(THE NUMERALS REFER TO BARTSCH, LE PEINTRE GRAVEUR.)

CHERUBINO ALBERTI.

LOT

1 The Stoning of Stephen, after Rosso (15), *first state, with the Dedication on the left below*

FRANCESCO AMATO.

Holy Family (1); St. Christopher (4), *first and rare state, before the name* "S. CRISTOFORO," *both from Mr. Ford's collection* 3

FRANCESCO BARBIERI, DETTO IL GUERCINO.

2 St. Antony of Padua (1); St. John Baptist (2), *proof and counterproof, very fine, with margins* 3

3 Profile of a Man in a cap, "in Cento 1640;" Another similar, with the pen drawing for it; and a Head of an Ecclesiastic, also in pen 4

2 - 0 4 Man and woman quarrelling (1); Baccanal of boys; Cupid seated; Virgin and Child reading, *very curious* 4

FEDERICO BAROCCIO.

14 - 0 5 The Annunciation (1)
MAGNIFICENT IMPRESSION, *from Mr. Ford's collection* 1

17 - 0 6 The Madonna (2)
very fine, and counterproof, both from Mr. Ford's collection 2

CHRISTOFANO BERTELLI.

10 - 0 7 Conversion of St. Paul, many figures, after Pordenone. "Per me Christofano Bertelli"
very fine and scarce 1

2 - 0 8 The Virgin enthroned, with St. George and other saints, after Correggio; same inscription
rare 1

FERRANDO BERTELLI.

2 . 0 9 Two heads, of Diana and another Nymph, on a large scale
very fine and rare 2

LUCA BERTELLI.

4 . 0 10 The Tribute Money, after Campagnola; St. Antony of Lisbon, in a bordure 2

BARTOLOMMEO BISCAINO.

3 - 0 11 Moses in the Cradle (1), *from the Storck and Ford collections;* The finding of Moses (2); Susanna and the Elders (4) 3

12 Susanna (4); *proof before the name of Daman, not known to Bartsch, and very fine* 1

13 The Nativity, with Angels (6); The same, large subject (7), *from the Sykes collection* 2

14 The same (7)
SUPERB PROOF, *before the address, the chef-d'œuvre of the master; in matchless condition, from Mr. Ford's collection* 1

15 The Adoration of the Magi, in an oval (9); The same, *a proof, before the address; from the De Fries collection* 2

16 The Adoration of the Magi (9), *fine;* The Circumcision (10), *proof before the address, and a counterproof; from the De Fries collection* 3

17 The Daughter of Herodias (12); The same, *proof before the address, very beautiful, and undescribed* 2

18 The Saviour and the Woman taken in adultery (13), *and counterproof;* The Infant Christ, on a cloud, in an oval festoon (14), *fine, with margin;* Holy Family (16), *cut close* 4

19 The Infant Christ, in an oval (14), *beautiful proof before the address of Daman* 1

20 Repose in Egypt (15), *very rare, with margin;* Holy Family (16), *beautiful proof, before the name, not mentioned by Bartsch* 2

21 The Virgin, in profile, with the Infant and St. John (19); The same, with St. Joseph and Angels above (20); The same, *a counterproof* 3

22 Holy Family (21), *fine;* The Virgin adoring the Infant Jesus on the ground (22), *very fine, with margin* 2

23 Duplicate of (22), *very fine;* Holy Family (23), *curious proof, from Mr. Ford's collection, clipped; and counterproof undescribed;* Holy Family, arched plate (26) 4

24 Virgin and Child, in an oval (29); St. Joseph, with the Infant in his arms (31), *very fine, from Mr. Ford's collection;* and copy reversed 3

25 The Marriage of St. Catharine, oval plate (33); St. Jerome (34), *first state;* St. Christopher (35), *oil-stained* 3

26 St. Margaret and the Dragon (36), *very fine;* St. Anthony and St. Paul (37), *proof before the address, very rare, from Mr. Ford's collection* 2

27 Baccante, Satyr, &c. (39), *undescribed state, before the mark* B. B°. *and the address of Daman, extra rare, from Mr. Ford's collection* 1

28 Triumph of Galatea (40), *with counterproof not described, both very fine and rare* 2

Not in Bartsch.

29 The Virgin and Child, St. Joseph on the right, and St. John in profile looking up from below on the left, *oval plate, h.* $5\frac{6}{8}$, *w.* $4\frac{4}{8}$; The Supreme Being, a Dove in front, *w.* 5, *h.* $3\frac{6}{8}$; *from Mr. Ford's collection* 2

ORAZIO BORGIANI.

30 St. Christopher (53); The Three Maries and the dead body of Christ, foreshortened (2), *matchless impression* 2

FRANCESCO BRIZIO.

31 The Return of the Holy Family from Egypt, after Lud. Carracci (2)

" Cette pièce est une des plus terminées et des plus parfaites qui ait jamais été gravée par Fr. Brizio." Unfinished proof corresponding with Bartsch's description of the " épreuve rare peut-être unique," in the Imperial Library at Vienna.

It is before letters, without the auréole; and the bank on the left and foliage on the right blank

32 The Virgin and Child, and St. Joseph under a palm-tree, with Angels above, after Correggio (4), *unfinished proof, in the finest state* 1

33 San Petronio adoring the Sudarium (6), *from Mariette's collection* 1

"Cette pièce que Malvasia attribue improprement a Annibal Carrache, est gravée au burin par Fr. Brizio d'après Louis Carrache. Elle est extrêmement rare" *Bartsch.*

34 The Arms of Cardinal Aldobrandini (15), *undescribed state, before the inscription* "Ludovico Carracci Invent. Francesco Briccio F." *From the De Fries collection* 1

35 The Original Drawing by Ludovico Carracci made for the above etching of Brizio, in pen and bistre. From the Bianconi collection, with his certificate. Also the engraved facsimile of the same 2

MICHELANGIOLO DA CARAVAGGIO.

36 An old Man on the left addressing himself to a Female on the right; behind is a man in a bonnet and feather looking at her—the figures seen to a little below the shoulders; above, on the left, CARAVAGIO F. ROMA. 1603. The subject perhaps is Peter denying his Lord—*rare* 1

*** This artist is omitted by Bartsch. An impression in Sir M. Sykes's Sale (Lot 148) was bought by Thane for £1 6s.

AGOSTINO CARRACCI.

37 Ecce Homo (19); The Transfiguration, after Tibaldi (25); The Virgin (29); The same with the Dove (30); Holy Family (42), *all fine* 5

38 St. Catharine (64); St. Francis (65); St. Francis in prayer (66) *proof before* "Aug. Caraz fa;" S. Francesco di Paola (69); St. John Baptist (71); St. Jerome (73); *all fine* 6

39 St. Jerome, after Vanni (74), *very fine;* S. Justina (77), *before the name in the margin;* S. Lucia (79); The Magdalen, 1581 (80); The same holding a vase (81); La Veronica (89); The Saviour (91) 7

40 Holy Family, in the Church of Le Vigne at Venice, by Paul Veronese (96); *from Rysbrack's collection* 1

41 Angels supporting the body of Christ (100); The group of Caprarola (101); The Madonna and two kneeling Votaries, from Paul Veronese (105) 3

42 Venus and Cupid in a landscape, "Sine Cerere et Baccho friget Venus" (115)
matchless impression and state, from the collections of Sir M. Sykes and R. Ford, Esq. 1

43 Pan subdued by Love; "Omnia vincit Amor" (116); *printed in red and very beautiful, from the collections of Fuseli and Mr. Ford* 1

44 Copy of the same, reversed — The Courtezan, "Ogni cosa vince l'oro" (114); Scene representing Olympus (121) 3

45 Portrait of Franciscus Denalius (143); *fine, from the collection of P. Mariette*, 1667—*Proof of the same, before the inscription in the oval, and with different verses;* Portrait of Faloppio (144), *rare* 3

46 Portraits of Prester John (152), of Gabriel Sivel, the comedian (153), and Antonio Carracci (155) 3

47 Arms of a Cardinal Aldobrandini (160), *first state;* The same arms, larger (161), *splendid impression* 2

48 The Arms of Bianchetti (164), *fine;* Arms of Buoncompagni. Marchese di Vignola (165) *very fine;* "Cette pièce qui a été gravée pour une conclusion, est des plus belles choses d' Augustin Carrache et des plus rares," *Bartsch.* —Arms of a Duke of Mantua (172); Arms of Cardinal Sega (179) 3

50 The Dog of the Carracci (259); The Fan (260) *first and very rare state before the name of Agostino Carracci* 2

51 The Torments of Love, by Agostino Carracci, *fine;* and various undescribed etchings by the Carracci and their school 14

ANNIBALE CARRACCI.

52 Susannah and the Elders (1); The same, *proof, before the artist's name on the left, below, and with the margin blank, extremely rare* 2

53 The Dead Christ of Caprarola (4), *fine and rare, before the address of Van Aelst;* The Madonna della Scodella (9) 2

54 The same, *first impression, proof before any inscription, extra fine and rare* 1

55 The Holy Family (11), *fine, in two states* 2

56 The Holy Family (11); Impression from the circular Farnese Salver (18); Adoration of the Magi, *attributed piece* (1) 3

LUDOVICO CARRACCI.

57 Riposo of the Virgin, Infant, and St. Joseph (4) *on blue paper* The Virgin, Infant, St. John, and Two Angels in a landscape: Ludovico Carracci Inu;" Anonymous etching, *undescribed, from the Lankrinck, Astley, Pond, and Ford collections* 2

GIO. PAOLO CIMERLINO.

58 An extensive Landscape, with the Sea-coast on the right. In the foreground St. Christopher crossing a stream. On the left "Io: PAVLVS CIMERLINVS Veronensis Incideb. ANNO 1568"
fine, and very rare 1

BERNARDINO CURTI.

59 Holy Family and Virgin and Child, from Annibale Carracci; St. Jerome; The Female carrying a Cushion from Parmigiano, *rare;* and Bacchus seated on the rim of a vase, from Parmigiano 5

PIETRO FACINI.

60 St. Francis, in the manner of Baroccio (1); The Blind Beggar, after Annibal Carracci, verses below (2), *pièce rare* 2

61 The Blind Beggar and his Dog, two young thieves making game of him, after Annibal Carracci (3), *pièce très rare;* another Blind Beggar and Youth, *undescribed, rough etching* 2

GIOV. BATISTA FONTANA.

62 Ezechiel in the Valley of Bones (1); Christ before Caiaphas, *unknown to Bartsch* 2

63 The set of 7 Landscapes with subjects of the Life of Christ and the Parables (4 to 10) and one not described, viz., The Good Samaritan; *all very scarce* 8

64 The Flagellation (11), *in the finest state*; and Christ bearing his Cross (12); *both from the De Fries Collection* 2

65 The Procession to Calvary, Christ bearing the Cross, after Dom. Campagnola (13), *from the De Fries Collection "superbe épreuve"* 1

66 The Last Judgment (19), *very fine, from the Prawn and De Fries Collections* 1

67 The Story of Romulus and Remus (24-50), *with a proof of No.* 26 *before the name, very fine, from the De Fries Collection* 28

68 The Companions of Æneas in Combat with the Servants of King Latinus (52); and the same subject treated with variations, on a wider plate, *unknown to Bartsch, from the same Collection* 2

69 The Trojan Horse (53); *very fine* 1

70 Andromeda and the Sea Monster (57), *very fine, from the De Fries Collection* 1

BATISTA FRANCO.

71 Dagon overthrown by the Ark (6), *very fine;* The Deluge, *not described by Bartsch*; The Cartoon of the Beautiful Gate, after Raffaele (15) 3

72 Baccanal, after Julio Romano (41), engraved in dry point; Scipio, and captives brought to him (54), at the back a warrior and female seated—from the antique (63) 2

73 Nuptials of Cupid and Psyche, after Julio Romano for the Palazzo del T. at Mantua. Large subject in two pieces (47), *fine* 2

G. B. GALESTRUZZI.

74 The Descent of the Holy Ghost (1); Shepherd seated on the ground, with a similar monogram, but ascribed to Guercino, *rare* 2

LORENZO LOLLI.

Andromeda, after Sirani (17), *proof, before the names of Sirani and Lolli, undescribed;* Two Cupids wrestling (19) 4

FRANCESCO MAZZOLA DETTO IL PARMIGIANINO.

75 Judith (1) and curious copy; Annunciation (2), *first state;* Nativity (3) and copy, reversed 5

76 Annunciation (2) *first state;* Virgin and Child (4), and the same, *before the retouch, fine* 3

77 The Resurrection (6); St. James (8) 2

78 St. Thais (10); The Young Shepherd (12) 2

79 Cupid Asleep (11) "Cette pièce est une des plus soignées de ce maitre et très rare," *Bartsch* 1

80 The Young Shepherd (12); The Youth and two Old Men (13), and copy reversed 3

81 The Lovers (14), copy, reversed; Astrology (15), *before the retouch,* and copy by Reverdino *undescribed* 3

PIECES MARKED F. P.

82 Nine of the Apostles, one a copy; The Female and Vase (22) 10

ANDREA MELDOLLA.

83 Moses and the Burning Bush (3); The same, *first state before the plate was injured, very fine, from the collections of Dr. Mead, Barnard, Roscoe, Edwards, and R. Ford* 2

84 Christ and his Disciples, a monogram on the right, *not described* 1

85 Christ (24), and another undescribed; St. Peter (25); St. James, (27); St. John (28); St. Matthew (31); St. Thomas (32); St. Simon (34); St. Paul (37) 9

86 The Virgin seated, Magdalen and other Saints (58), heightened and tinted by the artist, *a most beautiful specimen* 1

87 The Holy Family and Saints (64), *first state of the plate*, the Virgin's left knee white 1

88 The same, *with the plate injured, from P. Mariette's Collection* 1

89 Minerva and the Muses (79), doubtful if by Meldolla, *very rare* 1

MARCO D' ANGELI, DEL MORO.

90 Baptism of Christ, in a large Landscape (1); Adoration of the Shepherds, *not described* 2

91 The Tiburtine Sibyl (3); The Triumph of Neptune, oblong subject (7) 2

BATISTA D' ANGELI, DEL MORO.

92 The Bath of the Infant Jesus (10) *very fine, from the collections of Count Fries and R. Ford, Esq.* 1

93 The Holy Family similarly employed, after Julio Romano (11), *fine state* 1

94 The Holy Family, by Raffaele, called "La Perla" (12), *very rare* 1

95 The Four Seasons, after Julio Romano (22), "Première et ravissime épreuve avant les lettres B.M. inconnue a M. de Bartsch." *beautiful proof, from the De Fries Collection* 1

96 Venus and Cupid, with a view of the Bridge at Verona (27) 1

97 Romulus and Remus, after Julio Romano (29), *first state before the initials B.M.*; Hercules and the Hydra, the same subject the reverse way as No. 6 of Marco d'Angeli, but with the initials B.M. and the date 1552 on a tablet, *unknown to Bartsch* 2

98 Victory and Peace approaching an infant and two females (34). - 3 - 0 *first state, before the name and address, from the Cabinets of Praun and De Fries* 1

1 1 0 99 The Fowling of Death, large landscape (36), *from the De Fries Collection* 1

- 1 0 100 The Figure of Fame in an oval surrounded by ornaments, *not described, but supposed by Ottley to be by one of the Moros, very fine and rare* 1

NICCOLO NELLI.

- 5 0 100* Venus and Cupid recumbent in a landscape traversed by a river, with swans upon it, *curious and very fine* 1

J. PAULINI.

101 An Alphabet of Capital Letters, each composed of fanciful 2 15 0 groups, framed in arabesque cartouches, *very elegant and curious, the set complete* 20

LORENZO PENNI.

102 A Cupid and four Boys, from a painting of Ercole da Setti of - 13 - 0 Modena. Eight verses below, "Lozenzo Pennis fesit." *fine and rare* 1

TERESA DEL PO.

- 5 - 0 103 The Visitation 20¼ by 16; The Nativity 20 by 15¾. Both from paintings by her father, Pietro del Po, *and undescribed* 2

BERNARDINO POCCETTI.

- 6 - 0 104 The Crucifixion, with many figures, *very fine and undescribed* 1

GUIDO RENI.

✓ 105 The Virgin and Child (1) *before the address of Van* 2 6 0 *Aelst, and very fine. From Mr. Wilson's collection* 1

"Cette estampe est une des plus belles productions du *Guide*, et elle est rare."—*Bartsch*

106 St. Jerome (15) counterproof of the original; Young Female bearing a Crucifix (49), *first state and before the words, Parmegianio F.* 2

107 Three Boys lifting a Salver (18), *proof before the left leg was effaced, fine and extra rare* 1

"Il parait que cette jambe a déplu au Guide, par ce qu'il l'a corrigée; cela supposé, il doit y avoir une épreuve toute première tirée de la planche, avant que le Guide avoit effacé la jambe mal reussie, mais nous ne l'avons jamais rencontrée. Il y a donc apparence que le Guide, n'avoit tiré qu'une seule épreuve d'essai, et qu'il a procedé incontinent a effacer la jambe." This is the state which Bartsch had never seen, but supposed to exist

108 Cartouche of the Arms of a Prelate of the Sforza family, but commonly ascribed to Cardinal Peretti (23); also the capital design for the same by Guido, in chalk and wash 2

"Cette pièce qui est la plus rare de l'œuvre de Guide, est gravée avec infiniment d'esprit, et d'un gout de dessein si svelte qu'on la prendroit aisément pour être du Parmesan."—*Bartsch.*

109 Views of the Decorations, Arches, &c., for the Entry of Clement VIII into Bologna (24-32), the complete set 9

110 Lucretia (described by Bartsch, on the sole authority of Mariette, as by J. A. Sirani, but considered to be by Guido). *Very fine, from the Storck Collection* 1

GIUSEPPE RIBERA, DETTO LO SPAGNOLETTO.

111 The Dead Christ (1), *proof, and counterproof;* St. Jerome seated, reading (3) 3

112 St. Jerome and the Angel sounding the Trumpet (4), *very fine, with margin, from the Ford Collection* 1

113 The same, before the retouch in the dark shadows; The same subject differently treated (5) 2

114 The Flaying of St. Bartholomew (6),

5.0.0 MATCHLESS IMPRESSION, *from the callection of Mr. Ford* 1

" Cette pièce est la plus belle de l'œuvre de notre artiste, et les bonnes épreuves en sont très rares."—*Bartsch*

-14.0 115 Counter-proof of the same, *rare;* St. Peter in prayer (7), *very fine* 2

-1.0 116 Head in profile (8); another with a wen (9); *both very fine, and before the address F. V. Wyn, ex.* 2

-13.0 117 The figure of Dante in Meditation (10), *brilliant;* The Satyr chastised by Cupid (12) 2

118 Silenus and Satyrs (13),

1.14.0 *magnificent impression, from Sir Mark Sykes's Collection* 1

119 The same, *in the first state, before the dedication and*

2.5.0 *address* 1

120 Don John of Austria on Horseback, a view of Naples in the

2.19.0 distance (14), *before the alterations of the plate, very rare* 1

121 Study of Mouths (16), *fine, with margin;* and another of

1.0.0 Ears, *not described*, for a drawing-book 2

122 Repose in Egypt, after Saraceno (pièce douteuse, page 87), *proof, extra fine, before the monogram of Spagnolet in the centre below, and F. V. Wyn, ex. in the margin, very rare, early state, unknown to Bartsch* 1

GIACOMO ROBUSTI, CALLED TINTORETTO.

123 The Portrait of Pasquale Cicogna, Doge of Venice, the only

1-14-0 piece ascribed to the artist. *From Mr. Wilson's Collection* 1

MARTIN ROTA.

124 St. Peter at the Gate of Rome, "Domine quo vadis,"

3-6-0 after Raffaele (6); The Battle of Lepanta after his own Invention 2

JULIUS SANUTUS.

2 . 10 . 0 125 The Story of Midas, with Venice in the background, after Correggio; Perseus and Andromeda, *from Mr. Lloyd's Collection, both extremely rare* 2

GIROLAMO SCARSELLO.

1 . 6 . 0 126 Cupid on a Dolphin, after Sirani (4); Fortune, after Guido, (6), *first and very rare state, with margin containing dedication, and arms* 2

PROSPERO SCAVEZZI.

— 11 . 0 127 Pope Sixtus V kneeling, his hands joined in prayer, 1589, *very fine, from the De Fries Collection* 1

ELISABETTA SIRANI.

— 2 . 6 128 Holy Family (8), *very fine, from the De Fries Collection* 1

ANTONIO TEMPESTA.

— 10 . 0 129 The Ceremonial of the Exposition of the Sudario or Santa Sindone on the Piazza del Castello at Turin, many figures (862), printed on silk, *very curious, from Mr. Lloyd's Collection* 1

— 1 . 0 130 The Fishery, Landscape, with numerous parties employed with nets and boats 1

DOMENICO TIBALDI.

— 6 . 0 131 Repose in Egypt (1), *from the collection of Sir M. Sykes and Mr. Esdaile, rare* 1

1 . 1 . 0 132 Allegorical figure of Peace (6), *superb impression, from the cabinet of Count de Fries* 1

— 13 . 0 133 The Fountain on the Piazza Scaffieri at Bologna (8); The Alghisi Palace, in three sheets (9) 2

SEBASTIANO VAIANI.

134 The Saviour receiving the Crown of Thorns, after Annibal Carracci, 1627, *unknown to Bartsch, very fine, from the Storck Collection*

ANNA MARIA VAIANI.

The Magdalen, No. 1 2

SEBASTIANO VALENTINI.

135 The Turkish Army in array; above, on a cartouche, supported by two boys, a dedication to "Sforza Pollaviuno, Marchese di Corte magiorre," signed "Sebastiano de Valentinis c. Vtine Anno Dnini M5LVIII." On the left below are eight Latin verses addressed by Marcus Antonius Fiducius to "Sebastiano Valentiniano;" *w.* 24. 4; *h.* 15¾.

*** This very rare piece explains that the artist mentioned by Bartsch, Tom. XVI, p. 240, as "Sebastien D'Val Vt." is Sebastianus de Valentinis, Civis Utinensis, *i.e.* citizen of Udine 1

DARIO VAROTARI.

136 Oval Portrait of himself as a Boy, and allegorical subject of Two Females, both from designs of his father, Alessandro, *and undescribed* 2

FRANCESCO VILLAMENA.

137 A Baccanal, after Annibal Carracci; portrait in a pediment, inscribed "INIGO IONES. ARCHITECTOR. MAGNAE. BRITANIAE. F. VILLAMOENA. F." *Finely engraved, and very rare and singular, perhaps a private plate* 2

DOMENICO ZENOI.

138 St. Jerome seated, "DOM. ZENOI F," *very fine;* The passage of the Elbe at Muhlhausen, "Dom. Zenoi F.," *rare* 2

FONTAINEBLEAU SCHOOL.

ANONYMOUS.

139 The Virgin washing the feet of the Infant, after Raphael or J. Romano (17); The Ascension of the Magdalen (30); The same subject as No. 4 of Leon Daven 2

140 St. John and St. Antony standing, in a landscape (34), *fine, from the collection of Sir J. Reynolds;* The Miraculous Draught of Fishes, a pasticcio from Raffaele, *undescribed* 2

141 The Death of Adonis, with Venus and Nymphs, in an oval cartouche with fruits, &c. (58), *very fine, from the collections of Mariette and R. Ford* 1

142 Vulcan and the Cyclops (71); Psyche receiving the Vase from Proserpine (74), *etching heightened with white and tinted by the artist;* Cupid (123) 2

143 The Seven Deadly Sins, in ovals, with accompaniments, after Luca Penni (104-110), *very curious early proofs before much additional work;* also a duplicate impression of IRA (109) *in the second state* 8

144 Justice enthroned, and holding the Sword and Balance, the Seven Deadly Sins beneath her in chains attached to her girdle, in an oval; below, SVB. PENNIS. EIVS. TVTVS. ERO. L. PENNIS. R. *Fine proof* 1

*** This piece, which is undescribed, may have been designed as a frontispiece to the preceding set

145 Circular Baccanal, for a dish; a Vase of Palissy ware, in outline, "B. Z. 1584;" Two Female Terms, after Primaticcio 3

RENATUS BOIVIN.

146 Susannah and the Elders, with monogram, on blue paper, *h.* 15 inches; *w.* 9 inches; Charity recumbent, with three Children, *w.* 10¼; *h.* 7¾; *both undescribed* 2

147 Socrates and Xantippe, four Latin verses, *h.* 15; *w.* 10½; on blue paper; *a singular print, from Mr. Ford's Collection* 1

148 Satyr approaching a Sleeping Nymph and Cupid, after Luca Penni, with monogram, *w.* 11¼; *h.* 6½; Story of Callisto, with Cupid and two amorini, *w.* 10⅞; *h.* 6; on blue paper 2

J. CHARTIER.

149 A Philosopher at his studies, attended by Envy and an Old Woman carding flax: "Jo. Chartier excudebat Orelicæ, 1517," or more probably "1557." *From Mariette's Collection.* 1

*** Chartier is one of the rarest of the Fontainebleau engravers

L. DAVENT.

150 The Ascension of the Magdalen (4). The cartoon by Julio Romano is in the National Gallery. Cleopatra (10) 2

151 The Combat for the Body of Patroclus (15) 1

152 Group of Two Females and Cupid (28); Venus (30); Jupiter (31) 3

153 The Fountain Nymph (37); Diana reposing (39) 2

154 The Garden, with the statue of Priapus (43), *very fine, before the letters L.D.* 1

155 Diana and Nymphs chasing a Stag across a river (49), *fine early impression* 1

156 Pygmalion at work on the statue of a Female (59). Bartsch, who had not seen it, has taken (as he supposes in a note) his description from a counterproof; Landscape with Arethusa 2

157 Men in boats fishing, after Primaticcio (65) 1

158 The same, before the retouch of the distant hills, *undescribed* 1

ANTONIO FANTUZZI, DETTO ANTONIO DA TRENTO.

159 The Sibyl (2); Pan and Flora; the same reversed 3

160 Ornamental mounting, with a view of Trent in the middle, and the cypher of Francis I. at the sides, with many figures (29), *very rare;* Another smaller mount of ornaments, placed by Bartsch among the anonymous pieces of the Fontainebleau School (123), but apparently by Fantuzzi; printed in red 3

161 A Tazza, with grapes around it, the stem formed of satyrs, the cover, with two recumbent figures, is terminated by a ring; An upright Vase of Palissy ware, 1547, *very curious; both undescribed* 2

HEUY.

162 Group of five children, with grapes; *the only print by the artist described by Bartsch*, Vol. XVI, p. 368 1

G. KELLER.

163 Bath of four Nymphs, after Luca Penni; *very fine; from Mr. Ford's collection* 1

FRANCESCO PRIMATICCIO.

164 An etching of two female figures, which, according to Bartsch, is commonly ascribed to his hand. It is more probably by B. Passarotti; *fine; from the collections of Sir M. Sykes and Mr. Esdaile;* Astronomy, female seated, "F. Primatissio inuen," *not described; from the De Fries collection* 2

SPECIMENS OF ENGRAVERS.

165 Alfiano, D. Epifanio Mon. Vallombrosano, 1592, Contest of the Muses and Picæ—Bianchi, Gio. Paolo—Biard, P. and Gio. Paolo—Bisi, Fr. Bon, Holy Family, *from Sir J. Reynolds and Sir M. Sykes's collections*—Bonifazio, Natalis—Butafoco, Antonius 10

166 Bossius, J. Tournament in the Vatican, under Pius 4, *curious* —Braccelli, G. B., Pilgrims at the Statue of St. Peter 2

167 Canini, Marcantonio—Canuti, Dom. M. (2) *before the address of "Josefo Longhi"*—Carpioni, G.—Cavalleriis, G. B.—Cecchi Conti, Fr.—Cervi, Bern.—Chiarini, Marcantonio—Ciucci, Giacomo—Cort, Corn.—Constantini, Gio. B. 15

168 Faccioli, Gios.—Falcone, Angelo—Falconi, Bernardo—Fialetti, Od.—Fivizani, Ant.—Fontanafredo, Girardo—Fulcari, Fran.—Gatti, Oliviero (1)—Liagno, Teod. Fil.—Longhi, A.—Mei, Bernardino 13

169 Olgiati Hieronymus, 1569—Oppi, Bernardino, the Piazza at Siena—Orsolini, Cav.—Ottimi, Pasquale, the Entombment, B. 17, page 208—Pace, G. B.—Pachera, Ant.—Palma, Giac.—Pergolesi—Perugini, Luigi—Petri, Bart.—Petrucci, P. Paulus 12

170 Piccini, Suor Isabella monaca—Rossetti, Dom., portrait of the Doge, Silvestro Faliero—Rossi, And.—Salimbene, Ventura—Vaccari, Fr.—Valegio, Jacomo 1587, Adam and Eve tempted—Valegio, F., the Lovers—Vascellini, G.—Zaballi, Ant.—Zanetti, A. M.—Zancarli, Polifilo—Ziliotti, P. Bernardus 20

VARIA.

171 The Animals entering the Ark, on the right is Noah praying with uplifted hands
a very singular early etching of the utmost rarity, 36 *inches wide*, 21 *inches high* 1

172 The St. Cecilia of Domenichino, engraved by Muller, *proof before letters* 1

173 Cupid forming his bow, at Vienna, and three others after Correggio; The Annunciation on two plates by Sir R. Strange after Guido 6

— 3. 6 174 Eve, facsimile of the original drawing by Parmigiano, *fine proof before letters;* Holy Family, from the same, engraved by C. Agricola; Virgin and Child, in the clouds, *proof etching* 3

— 1. 6 175 Imitations of Drawings by Baldovinetti, Fra Bartolomeo; Prints after Simone Memmi, Masaccio, Luca Signorelli, Donatello, &c. 18

— 3. 0 176 Imitations of Drawings by the Carracci and others £2 20

— 4 0 177 Imitations of Drawings by Parmigiano; Frieze by Vander Borcht; Holy Family, after Perino del Vaga, by Hollar, *from Mr. Ford's collection* 17

— 5. 0 178 The Judgment of Seleucus, by Hollar, printed in red; and others after Julio Romano, &c. 10

— 3. 0 179 Judith, facsimile of a Drawing by Mantegna; and others from Crivelli, Mantegna, L. da Vinci, &c. 6

— 3. 0 180 The Statue of Christ, and imitations of drawings by M. Angelo and Salviati 8

— 11. 0 181 The Transfiguration, at Perugia; the Sposalizio, &c. from Pietro Perugino 4

— 11. 6 182 Various, after Parmigiano, by Vander Borcht, Novelli, Denon, &c. £2. 15

2. 12. 0 183 Venus, standing frontwise, with Cupid, her left foot on the boar's head; Adonis standing with his left hand on her shoulder, his face averted, his quiver against a tree on the right; *undescribed and very fine* 1

— 1. 0 184 Miscellaneous subjects 20